

Cultural modernity reflects the Protestant spirit in the arts. The gradual interiorization of Luther's theology and Descartes' philosophical independence culminated in the "modern" paradox of Kant's formulation of the mark of an aesthetic object: "purposiveness without a purpose." He recognized that aesthetic experience was at once radically subjective and fiercely committed to an ideal of universal assent. In essence, it duplicated the structure of Protestant conviction without reference to a God.

--Sitney, P. Adams. *Modernist Montage: The Obscurity of Vision in Cinema and Literature* (New York: Columbia University Press, 1990) p. 3.